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MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 68 TOLEDO, OHIO JUNE, 1934

PORTRAIT OF ANTONIN PROUST EDOUARD MANET
GIFT OF EDWARD DRUMMOND LIBBEY

MUSEUM NEWS

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EDITOR: BLAKE-MORE GODWIN, M. A., DIRECTOR, THE TOLEDO MUSEUM OF ART

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses. *George W. Stevens.*

EDITORIAL

RECOGNITION of the sound academic standards of the Museum's educational work by other institutions always brings to us a glow of pride and satisfaction.

We are particularly pleased therefore that the Kosciuszko Foundation has recently awarded to Miss Felice Kozak a fellowship for a year's study at the University of Krakow in the field of art history. Miss Kozak, who has for a number of years been an assistant at the Museum and is also an honor graduate of Toledo University, received her training in art in the Museum's classes.

The brilliant work of Mr. Maurice Johnston at the Italian and French schools of the New York School of Fine and Applied Arts during the last two years has caused that school to again allot to the Toledo Museum a scholarship in its New York school which has been awarded to Robert Vuillemenot. He was chosen in recognition of his talent, cooperative personality, and continuous open-minded interest in a variety of art studies and influences.

The educational work at the Museum is built for all of the people of Toledo. Most of the forty-two hundred students who were enrolled last year in our classes in art, design and music were very properly attending them for their own pleasure and the per-

sonal use of the principles and information acquired therein, with no thought of pursuing art to professional ends. Our work consequently is shaped primarily to fit the needs of this great mass of our students. It is gratifying to know however that the foundation which we offer is so substantial that not only is work done in our Museum accepted at its full value at other institutions but that our students are also fitted by their work with us to compete favorably for honors and awards with the graduates of other schools.

MANET'S PORTRAIT OF PROUST

"MANET, in 1865, is the Revolution; in 1930, is the Tradition." So begins a recent monograph [1] on the leader of the French Impressionists; and this indeed is the history of all great innovators in the arts. France in the last century provides ample evidence of this fact. The French, the most artistic of all peoples and the most responsive to new ideas, have on the whole taken only about fifty years to grasp each new idea that was presented in the arts. The spirit of Classicism has been a definite trait of the French character and only artists of classic tendencies have found ready acceptance by the French, and by what should be that most enlightened section of the French, their artists who have formed the juries which have passed upon admissions to the Salons.

Delacroix painted the Massacre of Scio in 1824. His brother artist, Gros, called it the "Massacre of Painting." Critics talked of barbarism and prophesied that along the path which it showed, French painting would go to its destruction. This painting got into the Salon, perhaps being brought up when the jury was unduly wearied of its task and found its resistance low. But the prize was given to Locusta, a work in the classic vein by Sigalon, an artist whose name is preserved now only in the archives.

Warned by their mistake in admitting the Massacre of Scio, the juries were more vigilant thereafter and usually succeeded in excluding any work from the brush of Delacroix. It was only in 1885 at the Universal Exposition that his greatness found recognition.

Corot painted nearly twenty-five years before he sold his first picture and then he was desolate because he had broken his complete collection of Corots. Yet at the very beginning of his career Bonington had exhibited in the Salon and been received with great admiration, and Constable, who with Bonington first opened the eyes of the French to the beauties of the out-of-doors, had received the Gold Medal.

Millet, who first gave dignity to the peasant, was fifty before he was able to make a living from his painting, but shortly before his death he was showered with honors and saw his canvases bring what to him were unbelievably high prices,—about a twentieth of their value in the open market thirty years later.

On the other hand, David, the great apostle of classicism, found immediate favor with his works. His disciple, Ingres, a magnificent draughtsman but lacking in the sense of color, found but little difficulty in leading a strong reaction to the Romanticists.

When the Impressionists discovered how to paint atmosphere, the artists of the classic tradition were as usual in the saddle and on the juries. Fleury, Flandrin, Cabanel, Beaudry, Fromentin, Bouguereau, Lefebvre and others, who painted in the accepted styles, usually managed in their selections of pictures to keep the exhibitions pure and uncontaminated by the vicious influence of light and open air. French patrons and public, as well as artists, were so unappreciative of the works of the Impressionists that many of their pictures found a better market across the Atlantic in America than in their own country.

The leader of this school was Edouard Manet. The painters of Barbizon had discovered the effect of light upon landscape. It was Manet who made light play about the figure as the Barbizon masters had made it play about the tree. Manet was born in Paris on January 23, 1832. His father and mother belonged to the bourgeoisie, which had grown to affluence and power during the previous generation. His father, being a judge, no doubt expected him to take up the legal profession, but at a fairly early age he showed a predilection for the arts. As a compromise, he offered to become a sailor and made one trip as an apprentice on a merchant vessel to South America. It is related that the captain made use of the young man's artistic talents by putting him to work repainting a consignment of Dutch cheeses, which, either through rough handling or atmospheric action, had lost some of their brilliant color.

On his return, the family opposition to art as a career had apparently broken down and so he entered the studio of Thomas Couture. This occurred in the year 1851, when his master had become famous as one of the leading exponents of "le grand art." Couture had had great success only four years before with his Salon picture, The Romans of the Decadence, which is now in the Louvre and is characteristic of his work as well as being in the great tradition of French painting. Couture is also the artist who told his pupils that "Velasquez had not understood the orchestration of colors, that he had an inclination to monochrome and that he had never

comprehended the nature of color"! [2] His gifted pupil, upon leaving Couture's studio was to discover the fallacy of this teaching and to build his own great art upon that of the Spanish master.

George W. Stevens considered Manet the greatest of all painters. This is indeed a strong statement. Still, if we remember that Manet built upon the foundation laid by Velasquez, to whom we would be inclined to award the palm, and did so after a lapse of two centuries, during which something must have been added to the sum total of art, perhaps there is ample warrant for Mr. Stevens' high ranking of Manet.

Velasquez had been comparatively forgotten from soon after his death until Goya rediscovered him toward the end of the eighteenth century. About fifty years later the English began to take note of him and before many years had passed the knowledge of his greatness found its way across the channel into France. By 1860 his importance, if not his greatness, was recognized by French artists and critics as well.

Meanwhile, Manet had left the studio of Couture, where through six years' study he had learned to paint well in the traditional style. Even in his early student days he had shown an aversion to historical painting and a tendency to realism that had so disconcerted his teacher, who felt he was ruining his career, that eh had said to him at one time, "Go on, my boy, you will never be anything more than the Daumier of your time." [3]

He had traveled to Germany, to Austria, to Italy. He had studied the paintings in the galleries. He had been influenced by the older masters and from their works he had developed an understanding of the craft of painting. Then back in Paris he had made the discovery of the greatest of them all, Velasquez. Manet was the first to become his enthusiastic disciple. So conscientiously did Manet study his new-found master that when in the beginning of the 60's he gave an exhibition of his work, Courbet is said to have exclaimed, "Nothing but Spaniards". [4]

In 1859 he offered the Absinthe Drinker (now in the Carlsberg Museum, Copenhagen) for exhibition at the Salon. It was rejected. In 1861, however, his double portrait of his father and mother and his Guitar Player (now owned in America) were both accepted. In 1863 he submitted Le Déjeuner sur l'Herbe (now in the Louvre) which was promptly condemned. There were so many canvases refused that year, however, that Napoleon III ordered some provision to be made for a public exhibition of the rejects and the Salon des Refusés of that year will ever remain far more famous than the Salon. It included the works of Cazin, Fantin-Latour, Harpignies, Jongkind, Legros, Manet, Pissarro, Vollon and Whistler.

The Déjeuner was the most noticed of the pictures in the Salon des Refusés. This was in part due to its large size, but in greater measure to the new technique which Manet had evolved and which it exemplified. He had abandoned chiaroscuro and the gradation of values, then reduced by his contemporaries to formulae for obtaining modelling, perspective and harmony of tone. He banished gloom from painting by an opposition of brilliant tones and by contrast rather than gradation between light and dark.

To eyes accustomed only to the almost minute blending of color, on first sight this picture seemed raw and inharmonious. Now that our eyes have been opened to color, we see a far greater truth and harmony in it than in the pictures of the older style. When it was exhibited, however, the public, due to its subject as well as its technique, considered it an outrage and would have none of it.

His offerings to the Salon of the following year were also barred. But in 1865, the jury, rather than have another Salon des Refusés, accepted a goodly number of the more advanced pictures, including Manet's Olympia (now in the Louvre). Again critics and the public were incensed. Its luminosity pained the eyes of those who were accustomed to the gloom of the established masters. Although practically no one praised his pictures, at least everyone looked at them.

In the fall of that year he made a trip to Spain where he spent most of his time before the paintings of Velasquez in the Prado. In the following year, encouraged by the public hostility to Manet's accepted pictures of the previous year, the Salon jury again rejected his offerings, which included the Fifre (now in the Louvre), one of the finest and most brilliant of French paintings.

It was at just about this time, however, that his influence began to make itself felt upon a very small group. A young writer, Emile Zola, began to predict that some day Manet's work would be welcomed in the Louvre. The public indignation was so great that the editor of the paper in which Zola's writings appeared, found it necessary to replace him with a critic of more conservative tendencies, but today Zola's writings appear like self-evident truths. Also at this time a group of younger artists, later to be known as the Impressionists, began to gather around him.

In 1867, Manet, along with Courbet, was rejected by the jury of the Universal Exposition. Each of them, nevertheless, secured permission to hold exhibitions of their own work elsewhere. Henceforth the public interest in Manet was so great, though most of it was hostile, that the Salon juries as a rule accepted his offerings. In 1869, the Balcony (now in the Louvre) was shown. The critics, if not actually averse to his works, were at least most reserved in their

opinions. Even so, the largest groups at the Salons were invariably to be found before his canvases. It was usually a laughing audience; none the less they were looking at his pictures.

In 1870 Manet's career was temporarily interrupted by the Franco-Prussian War. He became a Staff Lieutenant and Meissonier was his Colonel. It is related that the latter was most polite to him in a formal way and never once gave any indication that he recognized in him a brother painter. With the close of the war, Manet took up his brush again with renewed vigor. He attacked the problems of sunlight and atmosphere and their effect on the color of natural and man-made objects. It was at this period also that an enlightened dealer began to buy, although he could not sell, the works of Manet and his friends. In 1873, Manet was represented at the Salon by Le Bon Bock (now owned in America) which was one of the most popular pictures at that exhibition. His other Salon picture of that year, Au Repos (now owned in America) met with the usual scorn. The following year he exhibited The Railroad (now in the Metropolitan Museum, New York), which found little favor in 1874.

In 1875 he exhibited the large picture called Argenteuil, (now in the Musée de Tournai, Belgium), two figures seated side by side in a boat with the water as background, painted in the full intensity of summer sunlight. The brilliance of its coloring was so much greater than his previous pictures that once again the eyes of the spectator were offended, and everyone vowed that the river water of the Seine was not blue.

Both the pictures that he offered to the Salon of 1876 were rejected, although the more sober ones which he submitted in the following year were shown. His entries for the Salon of 1879 consisting of En Bateau (now in the Metropolitan Museum) and Dans le Serre (now in the Berlin Museum) were both accepted, although the public reaction to the one was negative and to the other definitely hostile. The following year he was again represented in the Salon, one of the pictures being the Portrait of Monsieur Antonin Proust (now in the Toledo Museum of Art). The next year he was again represented by two pictures, which brought an official award in the shape of a medal from the judges. Thus, twenty-two years after he first submitted his pictures he was accorded distinction by his fellow painters and thenceforth his works were exempt from rejection by the juries. However, this was the first jury to serve under the new regime whereby the juries were not composed of members appointed by the Government and selected by a comparatively small portion of the artists, but instead were elected by all of the exhibitors. It

was, therefore, of a different character, made up of representatives of the traditional and the advanced artists in almost equal numbers. Even Cabanel spoke most highly of the portrait of Pertuiset, although when the test came he voted against awarding the medal to it.

Not only had the composition of the jury changed, but also the composition of the Salon itself, for by now under Manet's influence, a very considerable number of the French artists had forsaken the ideals of the old tradition and were painting with the new vision of light, which he had inspired. The customary Cross of the Legion of Honor was conferred upon him soon after the official medal, upon the insistence of his friend, Antonin Proust, the head of the Department of Fine Arts.

The following year, 1882, he exhibited Un Bar aux Folies Bergeres, (now in the Tate Gallery, London) and a portrait entitled Jeanne (now in the Metropolitan Museum, New York). The public, perhaps overawed by the Hors Concours on their frames, was not critical,—nor was it appreciative or understanding. Before the following Salon had opened, Manet had died. The honors which he had received, therefore, came almost at the last possible moment.

The Portrait of Antonin Proust [5] mentioned above ranks as one of his outstanding works. It was produced at the period when he was at the very apex of his career and had developed most fully within himself that artistry which he had been seeking over the whole of his life.

With broad and dashing brush-strokes he has painted his friend in frock coat and silk hat, wearing a boutonniere. The facility of his handling astonishes us, but it does not conceal his mastery of drawing and his concept of underlying form. Manet was noted for his handling of brilliant and luminous color. How then is this picture of flesh tones, blacks and whites against a dark background an example of the thing for which he stood? In its use of dark against dark it is most masterly. In the luminosity of the black of hat and coat, it is a superb achievement. It is easy enough to paint a black that is dull and dead. It is the work of a genius to produce a black that is so vital and full of life. His mastery of the effect of light is brought out as well in the highlights of face, collar, hat and coat as could be done with direct sunlight playing upon open water. The enveloping atmosphere of face and figure is recorded with a fidelity that makes the portrait as living and vital as this man must himself have been. The painter inscribed the picture "A mon ami Antonin Proust, 1880—Manet."

After Proust's death the painting was in the collection of M. le Baron Vitta, Paris. It was acquired in 1925 by Edward Drummond

Libbey and was first shown in the Toledo Museum as his gift on the occasion of the dedication of the building addition on January 5, 1926. After being shown in the Salon of 1880, it was also exhibited in the Exhibition of the Works of Manet, 1884, at L'Ecole des Beaux Arts, April 1885, in the Exposition Universelle Internationale de l'Art Francais, 1889, in the Exposition des Portraits des Escrivains et Journalists, Galerie Georges Petit, June, 1893, and at the Manet-Renoir Exhibition at the Pennsylvania Museum of Art, December, 1933.

1 Paul Fierens, Manet, L'Art et les Artistes, October, 1930.
2 Muther, History of Modern Painting, Vol. III, P. 109.
3 Duret, Manet and the French Impressionists, P. 9.
4 Muther, History of Modern Painting, Vol. III, P. 110.
5 Jamot and Wildenstein, Manet, Vol. I, P. 166, No. 376.
Duret, Manet and the French Impressionists, 1910, No. 263.
Moreau-Nelaton, 1926. Vol. II, Fig. 261.
Edmond Bazire, Manet, Paris, 1884. (Reproduced).
Tabarant, Manet. 1931. No. 316.
Le Renaissance de l'Art Francais, July, 1919. P. 153.
L'Art et les Artistes, No. 110, October, 1930. P. 26. (Illustrated).

AN INTERESTING item related to the magnificent portrait of Proust by Manet is the drypoint of the same subject by Auguste Rodin in the Museum's print collection.

The portrait of Antonin Proust is one of eleven works in drypoint by the great sculptor. Rodin had made many drawings, some before he studied modelling, and was constantly sketching. In 1881, while visiting Legros in London, he began to sketch on the back of one of the latter's copper plates. Legros showed him something of the technique of making a drypoint and this slight instruction was all that was necessary for Rodin to engrave a series of delightful plates. A few are imaginative subjects; three of the finest are the two portraits of Victor Hugo and one of Proust. These are considered among the few great portrait prints of all time.

The Museum's print of the Rodin portrait of Proust is a fine impression of the finished state, signed in pencil below the plate. Measuring seven by nine and one-half inches, it is a masterpiece of characterization and vigor of modelling, showing the same thorough knowledge of structure and form, the combination of strength and delicacy, which is evident in the sculpture of Rodin.

While the Rodin print may claim its place in the print collection for its quality alone, it is also most interesting for comparison, or perhaps contrast, with Manet's conception of the same person.

REPORT OF THE DIRECTOR FOR 1933

IN THE year just passed the Toledo Museum of Art has set a remarkable attendance record. This is an all time record so far as we have been able to ascertain, not only for our own but for every museum of art. It is the first time that an art museum in a large city has had an attendance greater than the total population of the city and the 346,247 visits which have been made to our Museum equal 128 per cent of the estimated population of Toledo. This is some 84,000 more than the number of visits recorded for 1932 and is 200,000 more than for the year 1926, the first year that the completed centre unit of our building was opened.

The factors which have brought about this remarkable increase in public response are many and varied. Not to be neglected is the completion of the building which has undoubtedly brought many visitors purely through interest in its novelty. Curiosity however is not the chief reason for the increase, for the total attendance at our educational activities has jumped from 201,000 to 257,000. A part of this increase is due to the enlarged facilities which we now have, for in many of our activities the attendance had reached the limit of our capacity before the additions were completed.

Our attendance at Sunday concerts has doubled, reaching a total of 34,000 although on only two occasions have the facilities of our Peristyle been taxed. Nearly 12,000 have attended our evening concerts and the combined attendance at all our musical events, many of which have been made possible by the generosity of the Juilliard Foundation and the Carnegie Corporation of New York, has reached almost 60,000.

Attendance at the Museum School of Design has grown from 48,000 to nearly 54,000; that at our various courses of visual instruction, including art appreciation, art history, art of the Orient, art talks for children and numerous gallery talks, has grown from 57,000 to 84,000.

We take particular pride in these figures, indicating as they do, a most serious interest in art on the part of our visitors.

Other contributing factors are the growing interest in art, which is apparent not only in Toledo but throughout the country, and the larger opportunities provided for the enjoyment of art through greater leisure, enforced or otherwise. Of this interest we have had perhaps our best example in the art exhibition at the Century of Progress Exposition in Chicago which was crowded by over 40,000 people in a single day and amassed a total of 1,600,000

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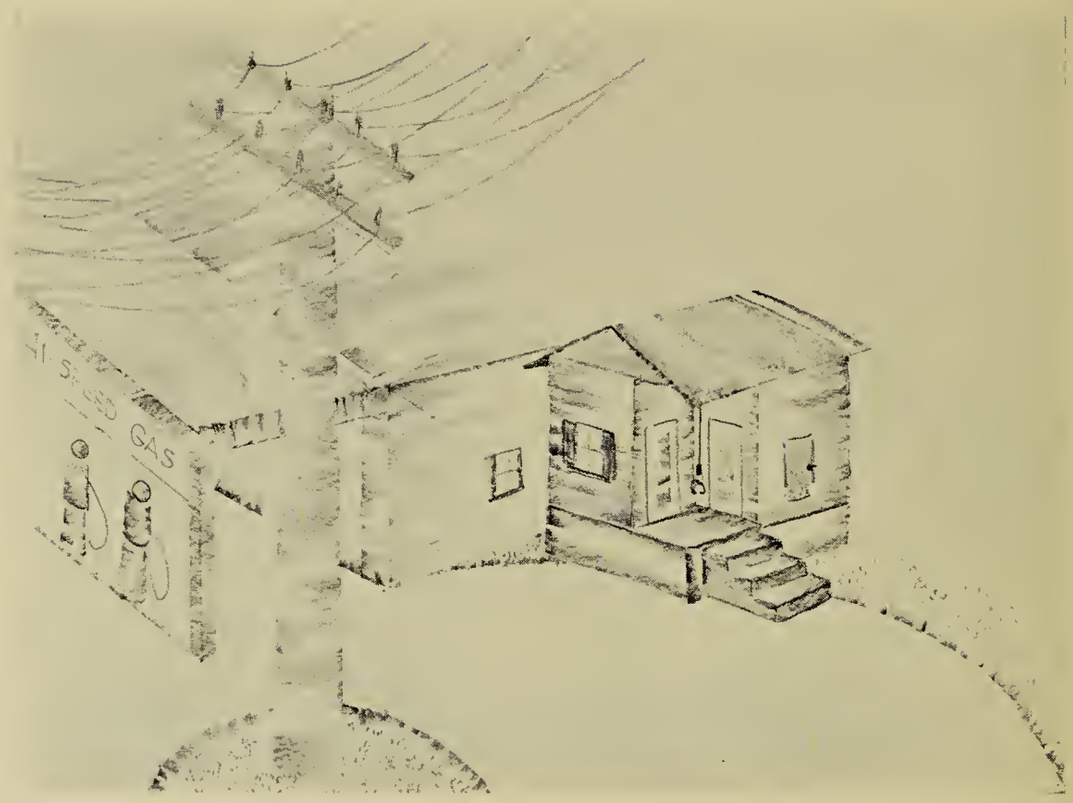
FIRST STAGE—AN UNSIGHTLY SPOT

visitors to the exhibition of paintings and 270,000 to the exhibition of prints in the five months during which they were open.

The greater leisure which has been conferred upon some and thrust upon others has given them time for the use and enjoyment of literature, music and art. Therein lies the great opportunity not only for this but for all museums. In these troubled times we must perforce center much of our attention upon the material needs of mankind. But in our preoccupation therewith we must not as Mr. Stevens once said, "heed not the wanton waste of sound minds." Great as is the calamity of lack of food, raiment and shelter, it is as nothing compared to the demoralization of the mind, the atrophy of the intellect, the breakdown of morale, which is the inevitable concomitant of a long period of enforced idleness.

This country of ours possesses all of the physical requirements of its population. It is almost inconceivable that a breakdown in our system of distribution could deprive millions of the necessities of life while other millions find their granaries and their warehouses overcrowded with undistributable surpluses. In our unchecked



THE IMPROVEMENT OF TOLEDO
SECOND STAGE—IMPROVEMENT AT SLIGHT COST

national expansion we have overlooked or failed to discover some fundamental mathematical equation, some scientific formula which if applied to production, distribution and consumption, should solve all of our problems. We are paying for our mistakes of the past, for a costly and fruitless war, for the tribute exacted by those who toil not, for our resources which we have squandered. Our present problem is to make it possible to employ the hands and the minds of all. To do this we cannot abandon the scientific progress of our age; we must justify the use of machines as well as of men; we must provide the opportunity to all to earn the necessities of life and we must make possible the wise occupation of the hours which need not or cannot be employed in gainful labor. This last is the particular problem of our universities, our libraries, our museums. These institutions are equipped with the physical plant and presumably with the directive intelligence which enables them to provide occupation for the idle hours, not of the few but of the multitude. It is to the problems arising in these connections that we must more conscientiously than ever devote our attention. It is primarily

THE IMPROVEMENT OF TOLEDO
THIRD STAGE—AN IDEAL SOLUTION

through art, literature, music and science that opportunity for self-improvement, that facilities for mental adjustment must be provided. To its responsibilities in this direction the Toledo Museum of Art is fully alert, furnishing through its permanent collections, its temporary exhibitions, its lectures, its classes, and its concerts, all of the facilities which its resources will permit.

The opening of our completed building on January 10, 1933, gave the Museum adequate space for the expansion of its activities without the necessity of greatly enlarging its staff or throwing undue burdens upon it. Thanks to the generosity of Mr. and Mrs. Libbey, we have what a year of operation has proved to be a most adequate structure for our uses and purposes. Thanks also to their generosity and to that of Mr. Secor it is equipped with collections which take high position among the notable ones of the world. Four of our important paintings were among the most noteworthy included in the Century of Progress Exhibition at the Chicago Art Institute during the summer. Many visitors to that exhibition were struck by the high quality of these and stopped in Toledo to study and admire the paintings, the prints, the glass and other of our collections.

Our permanent collections are the principal force which pulls people to the art museum; they are further the basis of most of our educational work. It is gratifying therefore to know the high esteem in which they are held by the connoisseurs who have visited the Toledo Museum.

Our accessions of the past year are worthy of the collections which they join including as they do the two great Renaissance sculptures by Desiderio and Rossellino acquired as the gift of Edward Drummond Libbey; the Gainsborough landscape presented by Arthur J. Secor; the sixteenth century stained glass window; the fourteenth century enamelled Arabic mosque lamp and the painting by Renoir, all acquired as the gift of Mr. Libbey; the Orpen bequeathed by A. L. Spitzer; the collection of fine prints and autographs given by Mrs. S. C. Walbridge; the collections of etchings by Donald Shaw MacLaughlan, the gift of Miss Alice Roullier; the Philippe de Champaigne presented by Felix Wildenstein; a fifteenth century Gothic sculpture presented by Lucien J. Demotte; the Epstein bust given by Stevenson Scott; the Milles bronze, gift of Mary Willett Dunlap; the Japanese Buddhist painting; the early American table once owned by Dolly Madison, acquired as the gift of Mrs. Arthur J. Secor; and other important works of art.

The kind words of others are always soothing music to our ears and hence it seems worth while to include in this Annual Report excerpts bearing upon our institution from an address by Rev. Walton E. Cole. He, a comparative newcomer to Toledo, has made a study of the intellectual possibilities of our city and lecturing upon them recently, he said,

"Obviously in considering the cultural resources of 'The Toledo Nobody Knows' the Toledo Museum of Art easily ranks as the prize exhibit.

"The Toledo Museum was the first institution of its kind in the country to consider music as an art. It made a significant contribution in the development of its architecture to the main purpose of museum needs.

"Our Museum has pioneered in teaching art to children. More important than all other considerations, is the fact that the Museum officials, unlike many other leaders in educational work, really have a clear conception of the *raison d'etre* of the Museum School. I have interviewed many educators and directors of schools and in response to questions relating to the basic purpose of their institution, I have received the vaguest kind of answers. Mr. Godwin told me in a sentence all that I needed to know about the school's objective. I learned that the school did not exist to make finished artists out

of every candidate for admittance, nor did it burn incense before the shrine of 'art for art's sake.' The Museum, in its work with children, is employing the cheapest and quickest way of building up an art-using and art-enjoying public. In its classes, art is applied to daily living, buying, manufacturing and designing. Similarly, the goal of the music activities of the Museum is not instrument playing but music appreciation.

"The space limitations of this address prohibits any detailed enumeration of Museum treasures. Visitors to the Museum are impressed by Mr. Secor's collection of Barbizons. Indeed, this collection will rank with similar ones in the Louvre and the Metropolitan. Many scholars have said that one of the world's important glass collections is to be found in Toledo.

"I have good reason to suppose that Stokowski's declaration that the Peristyle is the finest hall in which he had ever played was not intended merely for home consumption.

"Nothing indicates the Museum's place in Toledo consciousness more effectively than the story told of Civil Service candidates who were unable to tell the exact location of Toledo's principal hotels but who knew how to direct one to the Toledo Museum of Art.

"No single undertaking in all Toledo has thrilled me more than the Museum School's project, 'The Completion of Toledo.' Every year hundreds of Toledo children are taught to use their eyes in finding unlovely aspects of Toledo's life which can be improved by the application of art principles taught in the Museum classes. One very interesting project showed a certain statue in a Toledo park. In the first sketch the young student had been able to portray almost all of the ugliness of this sculptural atrocity. The second sketch depicted the improvement which could be accomplished by suitable planting about the statue. The third sketch was a work of sheer genius for the child artist had removed the statue and had substituted unimpeachable trees and shrubs.

"I am not blind to Toledo's cultural, social and political faults. I am suggesting that what the Museum School of Design has undertaken in its own domain by the 'Completion of Toledo,' the churches, schools, and kindred social agencies could achieve in the wider realm of Toledo's life."

In closing may we express our appreciation to all of the many who have contributed to the success of the Museum's program during the past year. We consider this a most well-rounded year of growth for our Museum because of the completion of our building, the notable additions to our permanent collections and the greatly increased use made of our facilities by the people of Toledo.

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Irving E. Macomber
Julian H. Tyler
Ira W. Gotshall
William M. Booker
Ward M. Canaday

Library

Carl B. Spitzer
Sinclair Walbridge
Hubert D. Bennett
Ward M. Canaday
Joseph W. Robinson

Membership

William M. Booker
Carl B. Spitzer
Hubert D. Bennett
William E. Wright
James J. Secor

HOURS

The Museum is open week days from 9 A.M. to 5 P.M.
On Sundays and Holidays from 1 to 5 P.M.
Admission is free at all times.
Children and Study Clubs are especially welcome.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

PAY TEN DOLLARS A YEAR AND MAKE THE MUSEUM AND ITS FREE EDUCATIONAL WORK FOR ALL THE CHILDREN OF TOLEDO POSSIBLE